

KERAMIC STUDIO

Vol. XIII. No. 12

SYRACUSE, NEW YORK

April 1912



OUR readers will begin to call the editorial page the "Letter Box", but they must pardon us if we again take space for a few samples of the kind of letters we have been receiving since the February issue. It was with fear and trembling that we offered our readers such a severely conventional number, but we have been greatly reassured by the kindly recognition it has received, and feel encouraged in finding so few who are unable to see some value in it.

Editor Ceramic Studio:

I have just received the February number of *Keramic Studio*. After looking through the various studies and designs in the magazine, I always turn with a great deal of pleasure and anticipation to the front of the book for the editorial. I was more than interested in this month's editorial and especially in the letter accompanying it. Now as a teacher of china painting in a small town, where there is comparatively small interest in things pertaining to art, I wish to "air" a few of my views along the line of china decoration. While I admit that sometimes a pupil will come to me full of naturalistic ideas and nothing can induce her to decorate her china with some of the good conventional designs, still I am happy to say that the majority of my class is doing splendid work with conventional designs and instead of mourning because *Keramic Studio* isn't always full of naturalistic studies, it rejoices when the magazine comes out full of good things such as the number Mrs. Cherry had for us this fall or as the last number. I try to make my pupils see that red roses on a meat platter, when covered with gravy aren't always appetizing, and that because a tankard or stein is suggestive of wine or grape juice, it isn't necessary to simply cover the said piece with "real sure enough" grapes. I let them put their grapes on a panel and frame it as any other picture should be framed, and on the tankard a good conventional suited to the shape of the piece. I am writing this to you, dear editor, to show you what one teacher and her class think of your splendid magazine, and as long as *Keramic Studio* continues its good work in the way it has been doing, there will be no criticism, only praise from

L. B. M. and Class, Leavenworth, Kan.

Editor Ceramic Studio:

I have always been a staunch friend of the *Keramic Studio* and have recognized it as authority on all lines to which it is devoted. It has come to me from month to month as a real friend and one I miss when without it. This month it has come as a special friend and rewarded my friendship by bringing to me some recognition of my work. I love the conventional designs. Ours are rather severe, but represent the foundation for future design work in a class that has little more than begun, and I am sure your encouragement will be a great incentive for future efforts.

Sincerely yours,
Mrs. W. T. R., Anderson, Ind.

Editor Ceramic Studio:

I have been thinking for some time I would write you a word of appreciation of the *Keramic Studio*. Quoting from the letter spoken of in this month's number, I too am "a teacher of china and subscribe for the benefit of my pupils," but my pupils all prefer the conventional and we seldom find anything too extreme to suit us. I am now far from the art centers so find the designs and suggestions in the *Keramic* of inestimable value to me. My pupils too might probably have preferred the naturalistic had I not taught them from the beginning that it was an unsuitable decoration for china, and if they wanted to use the naturalistic to do so on a flat surface with water colors, oils, charcoal, etc. A pupil should be taught and guided into what is good and not be left to his own judgment, according to my humble opinion. I cannot tell you how much we enjoyed the February number—so many things we were wanting just now.

Yours for conventional strictly,
L. L., Bonham, Tex.

We promised to let you know the result of the editor's exhibition of grand feu porcelains at the International Exposition of Turin last summer, as soon as we had definite information, as some inaccurate accounts had appeared in various newspapers. The following letter from the American Consul in Turin, in date of February 5th, settles all doubts:

"The official certificates or diplomas regarding prizes will not be issued for some time (those given at the Brussels Exposition in 1910 have not yet been issued), but you may rest assured that Mrs. Robineau's exhibit did receive a Grand Prize and that she was personally awarded a 'diploma di benemerenza' or diploma of merit, the highest type of personal award given, save to royalty or high government officials. These facts are officially within my knowledge both as Commissioner and as a member of the Superior Jury."

Albert H. Michelson

The editor feels of course highly encouraged by these awards, also by the fact that some of her porcelains have been accepted by the Jury of the Salon of Decorative Arts in Paris, an exhibition which takes place annually at the Musee des Arts Decoratifs in the Louvre and to which admission is considered difficult. From now on, after having her work thus recognized in Europe, she will devote her spare time to the preparation of an important exhibit for the San Francisco Panama Exposition in 1915.

✦

Another thing upon which the editor is congratulating herself is that she has inveigled some of her very good friends into spending six weeks the coming summer at her home, Four Winds Cottage, and having a summer school of design, china, decoration, etc., in the pottery. The enjoyable time which she expects to have will thus be shared by those readers of *Keramic Studio* who want to take advantage of this scheme to do a little summer studying with some of the best teachers. You can read all about the school in the advertisement, so we will only add that we shall be glad to meet personally some of the good friends we only know by letter.

✦

The three plate designs on page 238 of March number, attributed to Evelyn Beachey, are by Hallie Day, of Findlay, Ohio. We will again repeat that to avoid the possibility of such mistakes, it is necessary to have each design marked with the designer's name.

✦ ✦

TIGER LILY (Supplement)

Treatment by Jessie M. Bard

OUTLINE design carefully in Auburn Brown, then fire.

Second Fire—Paint leaves with Moss Green and Brown Green, Lillies with Yellow Brown and Blood Red, Stamens with Yellow Brown. The markings on flower are Auburn Brown. Wash background with Yellow Brown, Violet No. 2 and Grey for Flesh.

Third Fire—Touch up design with colors used in second firing. The flowers are washed over with a thin wash of Albert Yellow.

LESSON IN DRY-DUSTING FOR BEGINNERS

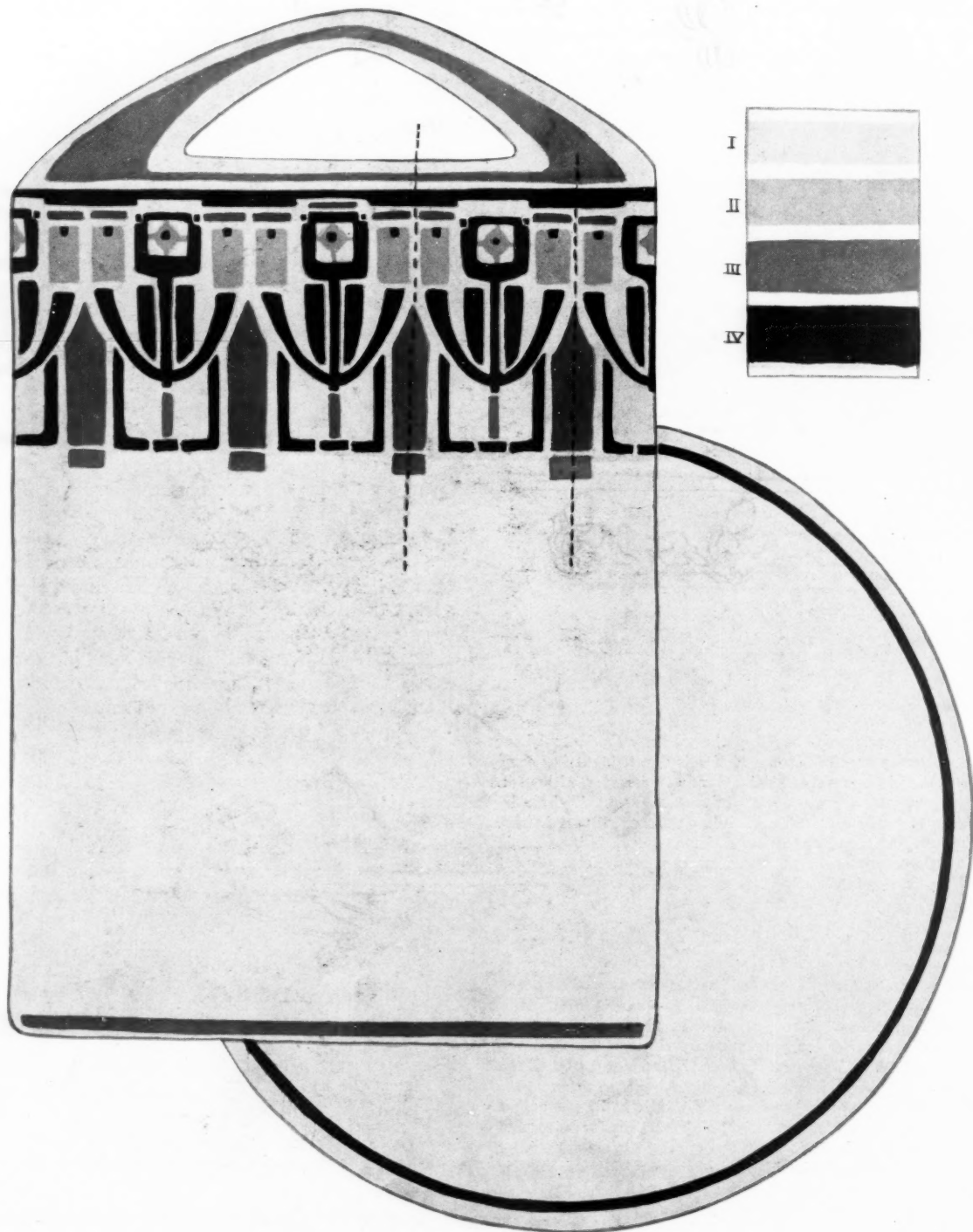
Jessie M. Bard

TAKE a narrow strip of straight edge paper, mark on it the width of the space between the two dotted lines in the design and find out how many times it will go around the vase. If it does not come out even, make it either larger or smaller as the difference calls for. The change can be made at the dotted lines.

Make a careful tracing of the design and trace it on the jar according to instructions given in the last lesson. Trace in two sections and then go over the lines with a very fine India ink line. A No. 0 sable liner is a good brush to use.

Watch the drawing carefully while doing this work for the hand cannot be depended on when making the tracing. Keep the study before you when working and compare the spaces each time a line is made; the background spaces should be watched rather than those of the design.

The India ink line should be grey, not black, and should be very fine or it will interfere with the oiling. Too much care cannot be given to this work. If the lines are too black scratch across them with a pen knife until they are grey. After the two sections are inked, trace in two more and ink as in the previous sections. When the design is all traced in it is ready to be oiled. Put a little of Fry's Special Oil in a small



LESSON IN DRY-DUSTING—MARMALADE JAR—JESSIE M. BARD



DELAWARE GRAPES—JEANNE M. STEWART

(Treatment page 254)

dish; a china slant is best, for the oil will remain in the deepest part, leaving the upper end of the slant to work the oil into the brush properly.

Rub a very little color into the oil, just enough to color it so you can see if it is being applied evenly to the china; a little of the color to be dusted on or Grey for Flesh can be used.

The brush to be used is a No. 2 or No 3 square shader. Some may find a No. 4 pointed shader better for the stems. Dip the brush in the oil and work out most of it on the slant. The square shader should be kept perfectly square when doing this.

When the brush is in good condition and charged with the right amount of oil, paint in all of the tone marked No. 4 with the oil by dragging it on with a light touch working from the line of the design first, in order to get a good straight edge. The oil must be applied perfectly even. If the right amount of oil has been used it will be ready for the color as soon as all of tone No. 4 is oiled. The oil should not look very heavy and not have much of a glaze. This can only be judged by experience.

The color to be used is Violet No. 2, one part; Yellow Green, two parts; Pearl Grey, two parts, all in powder form. Lay out a portion of the Violet, then two piles of the Yellow Green, each being the same size as the pile of Violet and the same amount of the Pearl Grey. Rub these all together in the dry form, with a palette knife until they are thoroughly mixed, then drop quite a good deal of the color on the oil with the knife and take a new No. 6 square shader and rub lightly over the color pushing the extra color ahead of the brush on the oil.

The brush should not touch the oil at any time or it will scratch it. After the oil is all covered go over it again with the color; the longer the color is brushed over the more solid it will look. The color should look perfectly smooth and dry.

If it looks wet it has been applied too soon to the oil and if it looks uneven the oil was not applied evenly. In either case it will be necessary to take it off again. By rubbing lightly over the surface with a rag dipped in turpentine it can be removed without losing the tracing. If one has never done any oiling it would be well to experiment on an extra piece of china.

After No 4 has been dusted in, oil No. 3 in the same manner and dust with Violet, one part; Yellow Green, two parts; Pearl Grey, five parts; then oil No. 2 and dust with Yellow Brown, one part; Carnation, one part; Pearl Grey, two parts. When applying the color avoid going over the parts previously dusted as much as possible.

When all of the dusting is finished the design should be carefully cleaned. Take a pointed orange-wood stick or a hard wood brush handle that has been sharpened to a fine point and straighten all edges of the design very carefully. This can be done more easily if the color has been allowed to stand at least a half day until it is partly dry.

The success of this work will depend on neatness and accuracy and in having the edges of lines perfectly straight; a ragged edge is very unpleasant. If the oiling has been carefully done, very little if any cleaning will be necessary. When all scratching has been finished clean all particles of extra color from the jar and it is ready to fire. This should have a very hot fire.

Second Fire—If the color feels rough after firing rub a piece of No. 00 sand paper over it, then oil the entire surface, including the design. Use an extra large size square shader for this. The oil should be applied heavier than in the first fire.

When the surface is covered it should be padded evenly. For this work take a small wad of absorbent cotton, about half the size of an egg, place two thicknesses of old china silk

over this. The silk should be free from creases. The ends of the silk can be held together in the hand or with a rubber band. Touch the pad lightly against the oiled surface and then draw it back; it should never be pressed down against the oil. Go over the entire surface in a systematic way touching the spot next to the one last padded; in this way the entire surface will be padded evenly and not one place padded more than another. If the pad becomes oily the silk should be changed. Pad until the oil becomes tacky or does not feel wet. When the padding is completed, set the jar where it will be free from dust and let it stand until it is partly dry; the length of time will depend on the amount of oil that was applied or the amount of oil removed in padding and also on the weather as it dries more rapidly some days than others. It should be gauged as in first fire.

Dust with Pearl Grey and a very little Albert Yellow. The dusting on such a large surface should be done either with a large blender, or a piece of absorbent cotton or surgeon's wool. Pick up a good deal of the color with the cotton and drop it on the oil and then rub over it lightly with the cotton in the same manner as the brush was used in the previous fire; keep plenty of extra color on the oil to be pushed ahead of the cotton as you work; if the cotton touches the oil it will adhere to it and make the tint uneven.

Apply the color as long as the oil will take any and then brush off all the surplus color and it is ready for the second fire which should be a medium one. Some times the tint eats up the pink in No. 2, in which case it will be necessary to oil and dust it the same as in the first firing. If it is not too badly faded a thin wash of Blood Red may be painted on.

DELAWARE GRAPES (Page 255)

Jeanne M. Stewart

PALETTE for grapes: Lemon Yellow, Egg Yellow, Ruby Purple, Turquoise Green and Stewart's Pompeian.

Leaves and stems: Yellow Green, Turquoise Green, Brown Green, Shading Green, Egg Yellow, Yellow Brown, Wood Brown and Yellow Red. A tone of two-thirds Pompeian and one-third Ruby Purple is used for darkest grapes, Pompeian with the highest lights washed over with Turquoise Green for the others which are fully ripe. Those not yet highly colored may be painted in Lemon Yellow and Grey.

A brilliant reflected light, which is left white in the first fire, is washed over in the last with Yellow Red.

Much variety is found in the coloring of the grape leaves and the autumn coloring may be used with pleasing effect.

A background in soft grey greens may be used with this study, keeping depth back of bunches of grapes quite dark.

CREPE MYRTLE (Page 261)

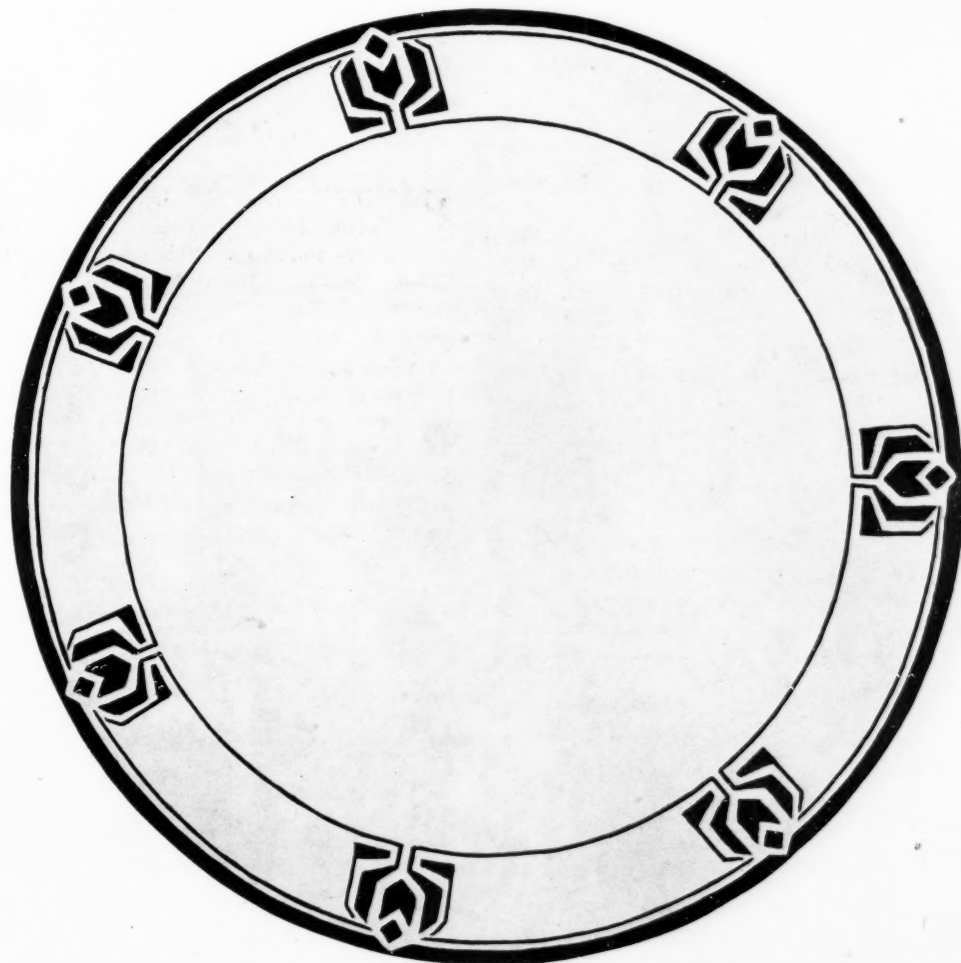
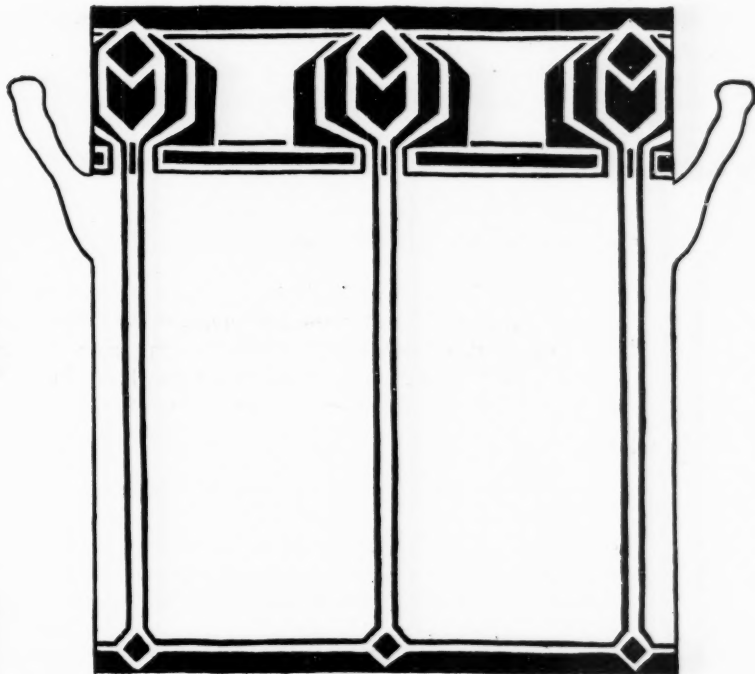
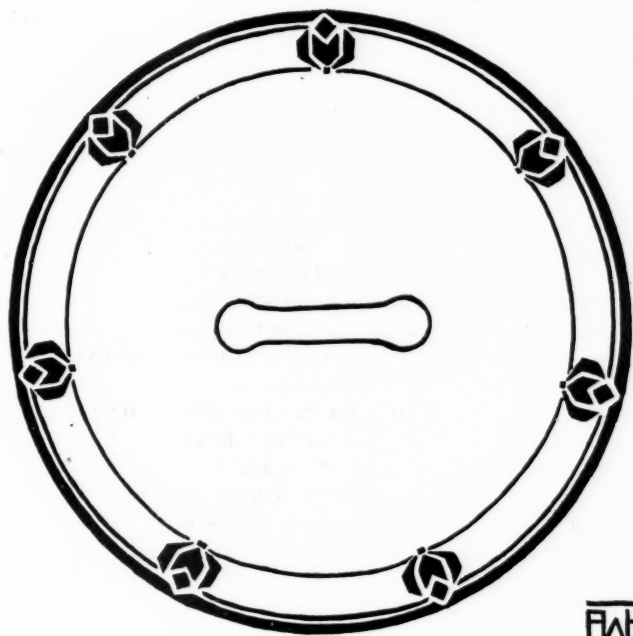
Treatment by Jessie M. Bard

FIRST Fire—Paint leaves with Moss Green and Brown Green, a little Shading Green. Stems with Blood Red and Brown Green. For blossoms use Blood Red with touches of Violet.

Second Fire—For blossoms use Rose. Retouch leaves with washes of Moss Green, accent with Brown Green and Yellow Green. Paint background with Yellow, Violet, Brown Green.

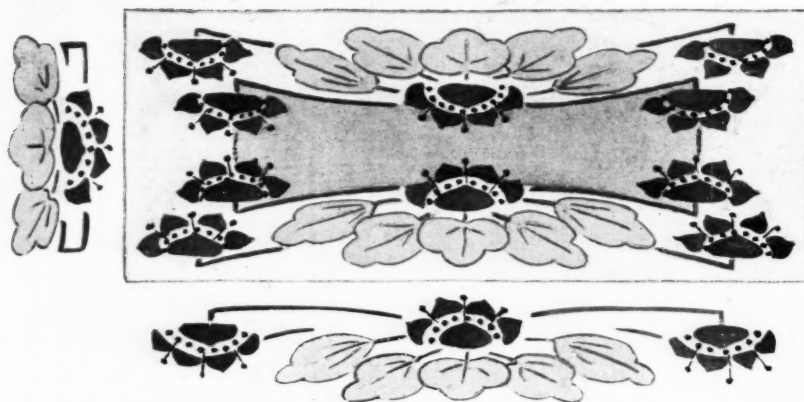
STUDIO NOTE

Mrs. G. Ellison Weber will, after March 1st, occupy a studio on the second floor of Mrs. Filkins' china store on Main St., Buffalo, N. Y.



JELLY JAR AND PLATE—ALBERT W. HECKMAN

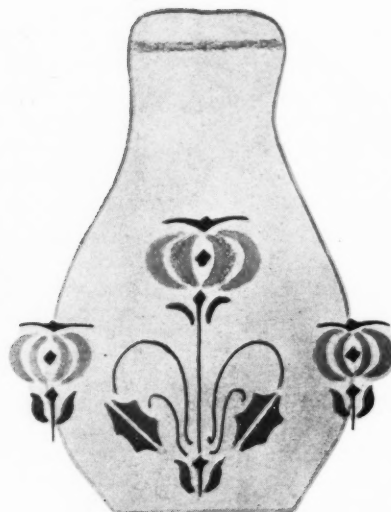
Background to be a light green, Sea Green with a touch of Yellow Green. Use Green Gold for the design with White Gold for the square form in the centre of the ornament.



RECTANGULAR BOX—WOOD ANEMONE

Edith Alma Ross

PAIN'T the flowers with Roman gold and the leaves with Green Gold. Tint the center with a soft green and lower part of box with a soft ivory. Take out a line around all the green gold leaves and outline them with a darker shade of the green used for the center. Put very dark green or black touches in the dots and stamens of the flowers. This box can also be painted with soft pink flowers and green leaves or shades of one color to harmonize with any dresser set. The design can be repeated and adapted as a border for tray and ornaments for a complete dresser set if desired. One fire will finish this box.



SALT AND PEPPER—CONVENTIONALIZED SEED DESIGN

Edith Alma Ross

TINT the bottoms of the salts and peppers with Yellow Brown fading into white at the tops. The little seed vessels are painted with Albert Yellow and the leaves with Yellow Brown over the tint which has been thoroughly dried first. The fine lines are also Yellow Brown. One fire will finish this study.



BORDER

Frances Ellen Newman

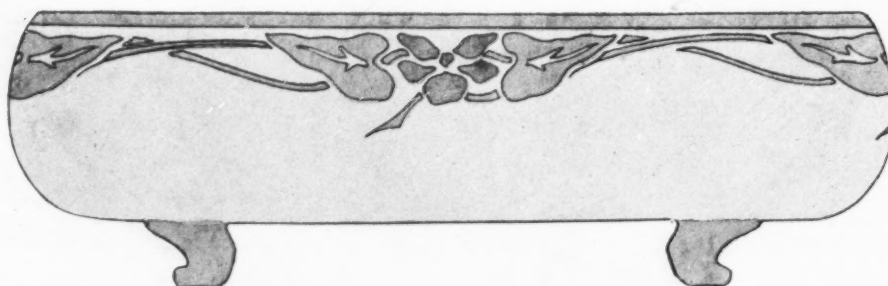
OUTLINE in Black. Copenhagen Blue for large flower, Blood Red, small flowers, Apple Green mixed with a little Black for leaves.



BORDER

Frances Ellen Newman

OUTLINE in Black and fire. Paint the flowers with Yellow Red. Leaves in Apple Green with a little Black well mixed so as to grey the tone some. Tint back of the design Dresden Yellow Ochre. Bands in Gold.



BON-BON DISH—CLARA L. CONNOR

FIRST Fire.—Outlines of leaves and stems Brown Green with sugar water; of flower, Violet No. 2. Outline band with Brown Green. Tint bowl with Ivory, clean out design, cover band and feet with Gold.

Second Fire.—Paint in leaves and stems Apple Green.

Flower with Violet No. 2. Cover inside with Mother of Pearl Lustre.

Third Fire.—Retouch flower, leaves and stems with their respective colors. Retouch outlines if necessary. Put Gold on bands and feet again.



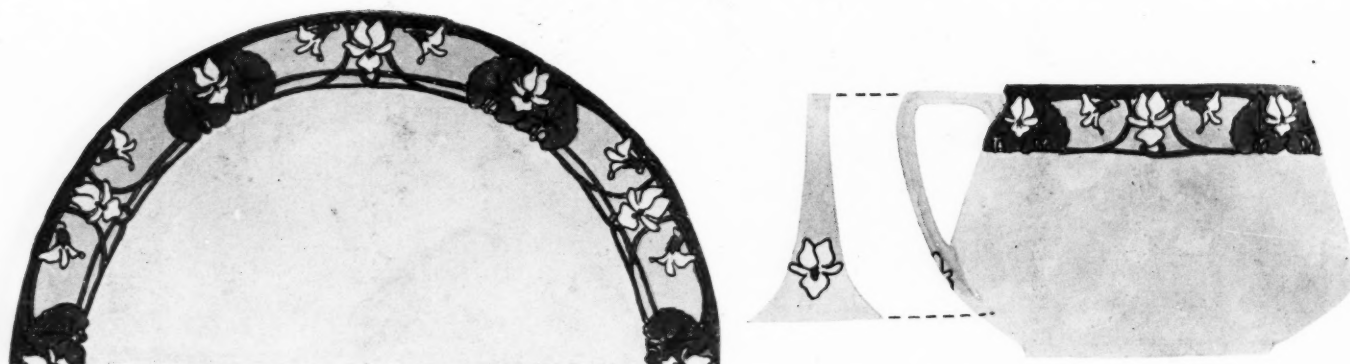
BLEEDING HEART—EDNA S. CAVE

(Treatment by Jessie M. Bard)

OUTLINE design with Grey for Flesh, then fire.

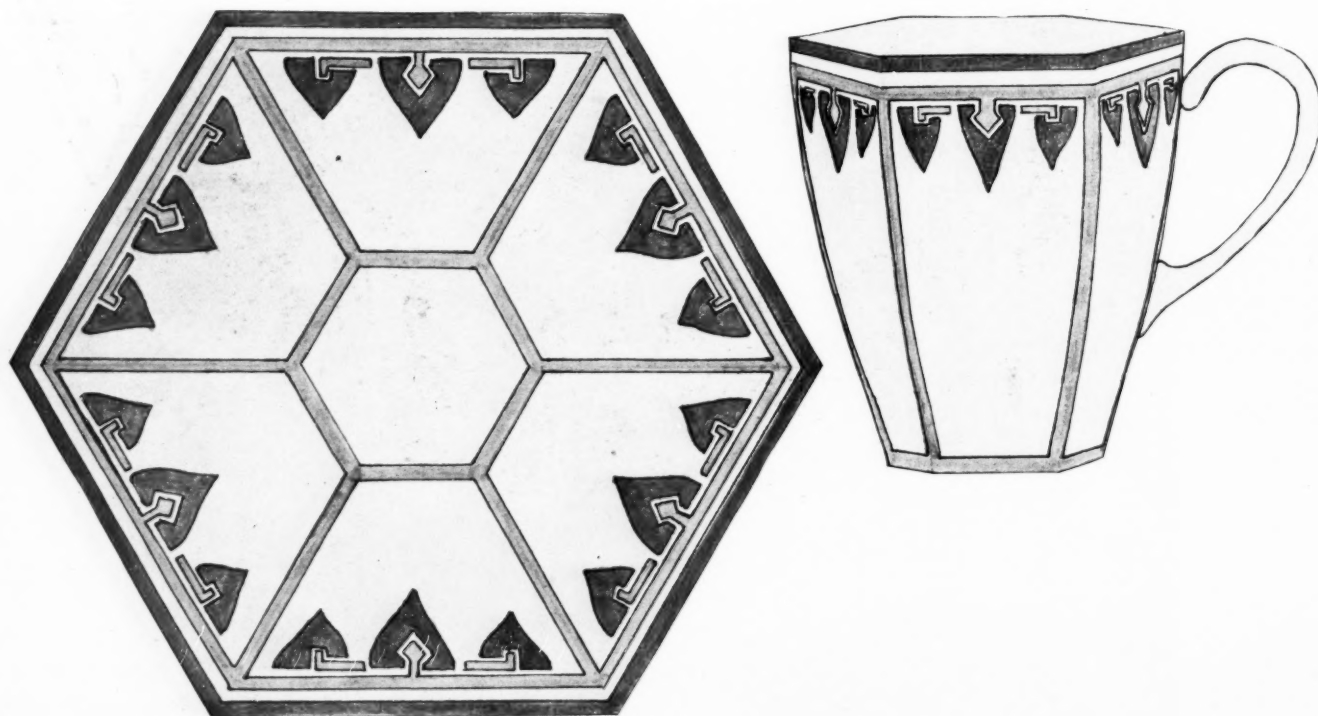
Second Fire—Paint flowers with Rose and Blood Red on the upper part, the lower point is merely shaded with Violet. Paint leaves in with Shading Green and Apple Green, then wash a soft background of Apple Green and Violet.

Third Fire—Strengthen the flowers with same colors used in second firing; the stems are Violet and Blood Red; the leaves are Apple Green and a little Brown Green. Go over the background with Blood Red, thin and delicate, and Brown Green.



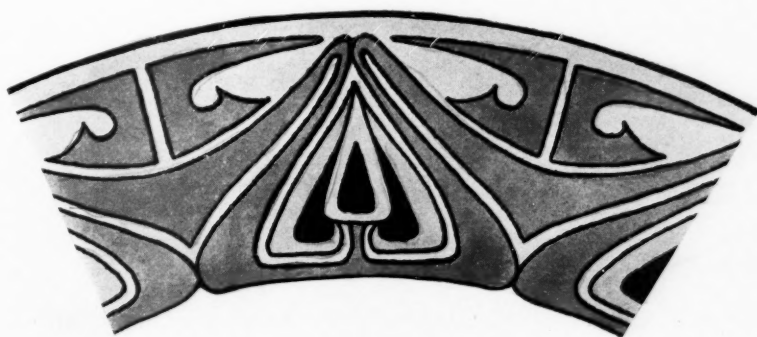
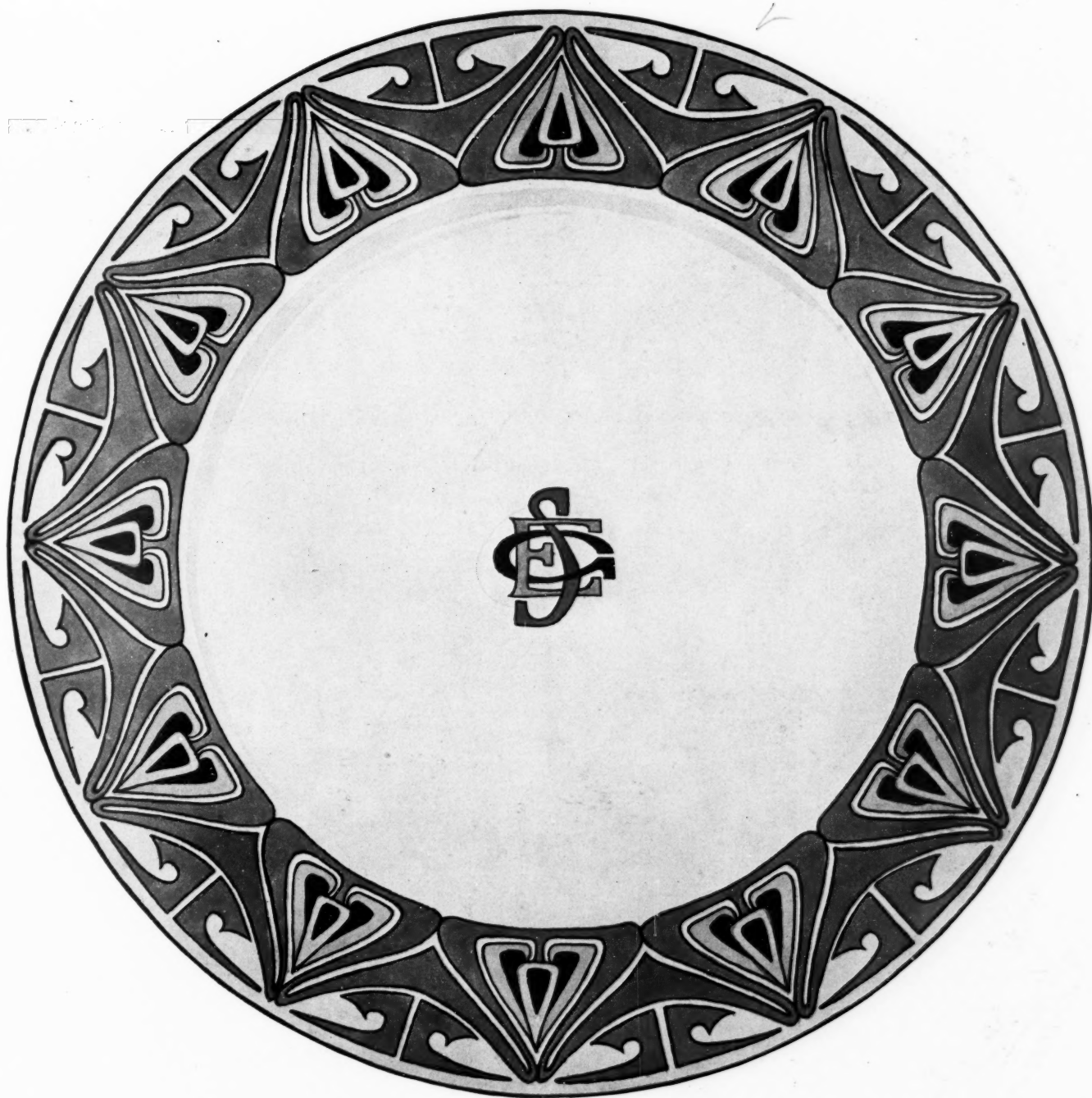
AFTER DINNER COFFEE CUP AND SAUCER—WHITE VIOLET MOTIF—ESTHER BENSLY

BACKGROUND of border, first fire, Deep Blue Green. Second fire, Baby Blue. Flowers left white, centers, Albert Yellow; leaves and stems, one-half Apple, one-half Olive Green, touch of Blood Red. Tint for center, Ivory, one-third Yellow Brown, two-thirds Primrose Yellow, touch of Blood Red and Black. Outline, Black. Handles of sugar and creamer, Gold lining, Mother of Pearl Lustre. Handles of cup, blue like border.



AFTER DINNER CUP AND SAUCER—HALLIE DAY

The darker forms and outer band in Yellow Brown with a touch of Sepia and Black. The bands and stems in green (one-half Grass and one-half Shading). Outline very fine in Gold.

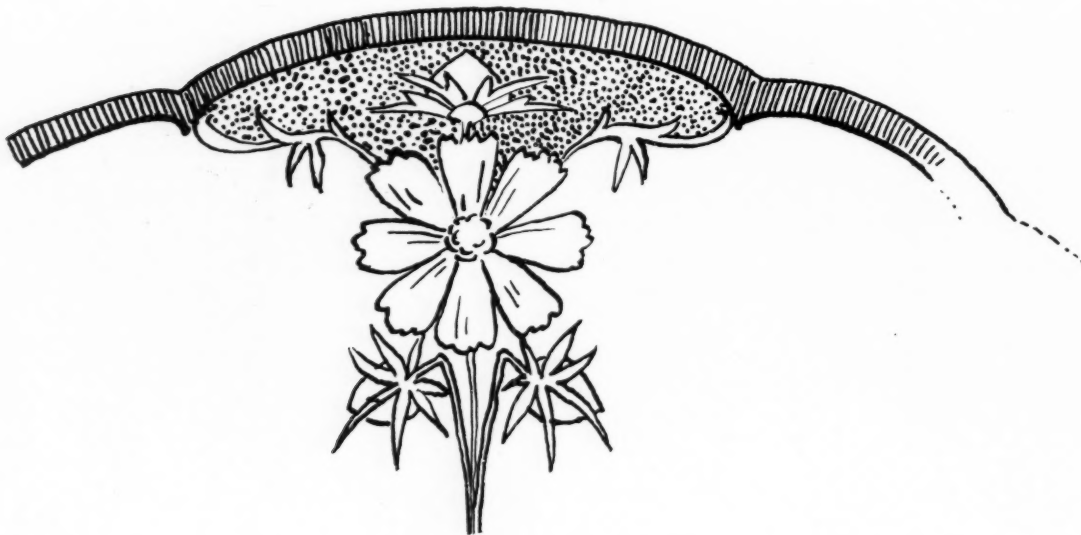


FULL SIZE SECTION PLATE BORDER

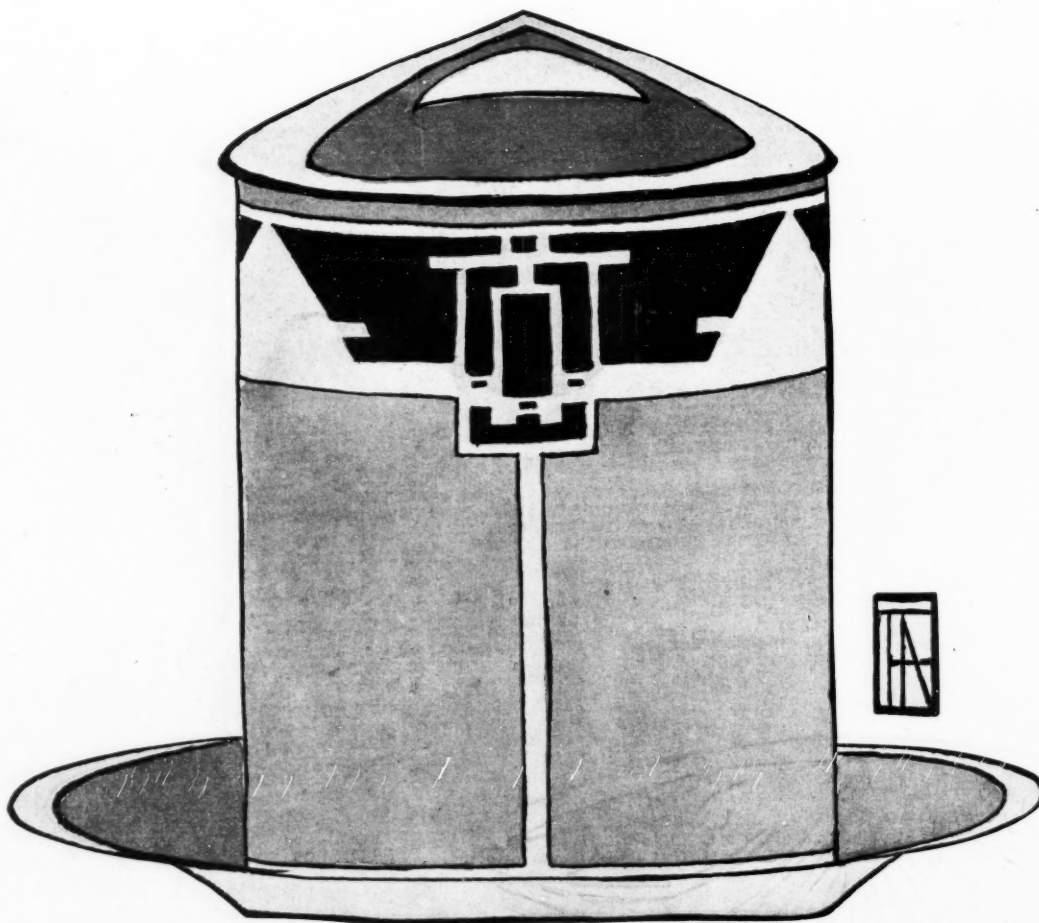
DESIGN FOR PLATE

Helen B. Smith

OUTLINE design in Black. Three small spaces in center of figure and the letter G in the monogram paint in with Yellow Brown and a little Brown Green. The space around the three small spaces and the letter E Banding Blue and a little Sea Green. All other parts of design Moss Green and a little Grey for Flesh. Background left white.



COSMOS BORDER



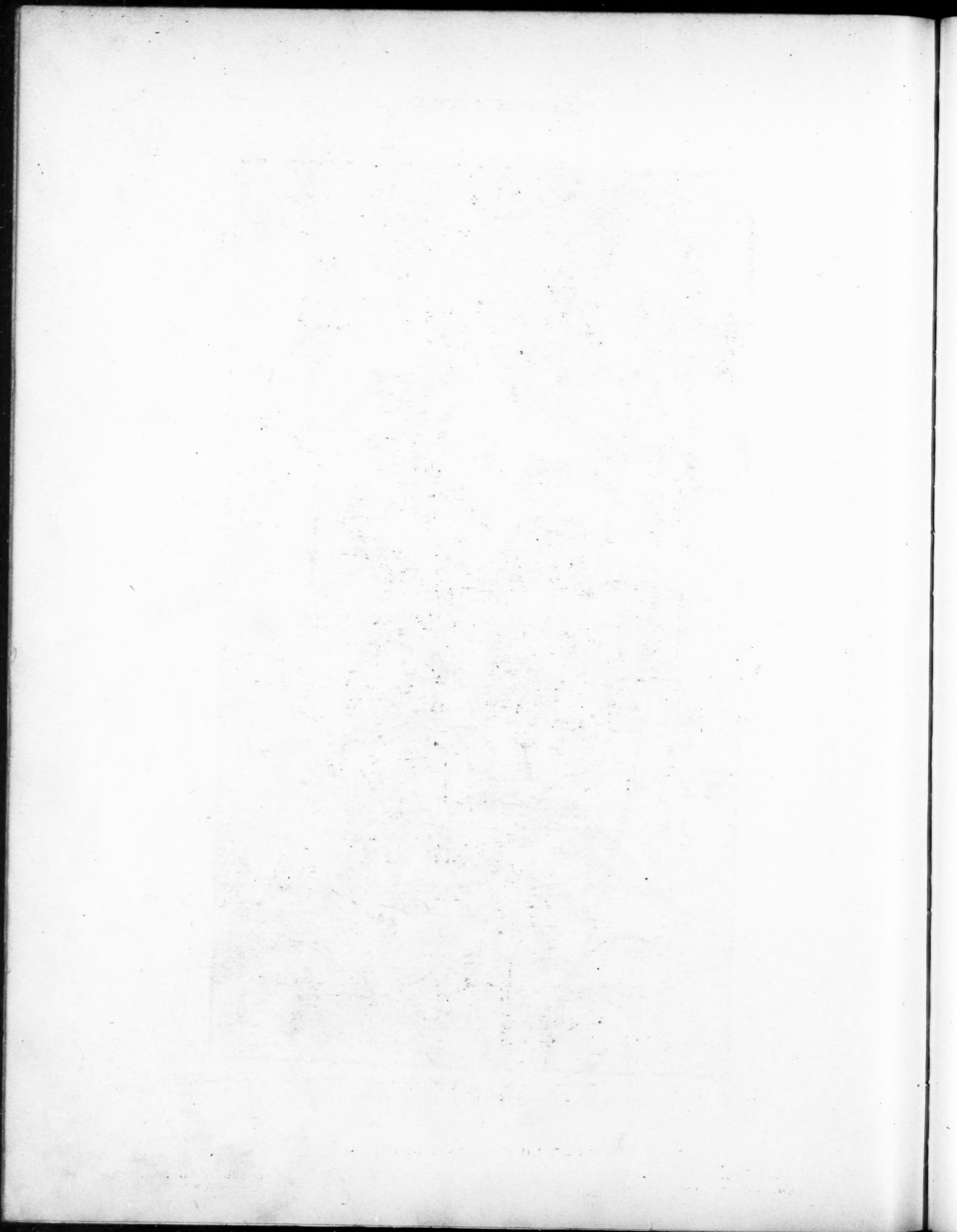
JELLY JAR—FRANCES ELLEN NEWMAN

OUTLINE in Blood Red. The three berries are of Blood Red padded very thin giving them a soft pink shade. The leaves are Grey Green.

The grey tone is Dresden Yellow Ochre very thin to give a rich creamy tone, and gold back of the design and top of handle on the cover.



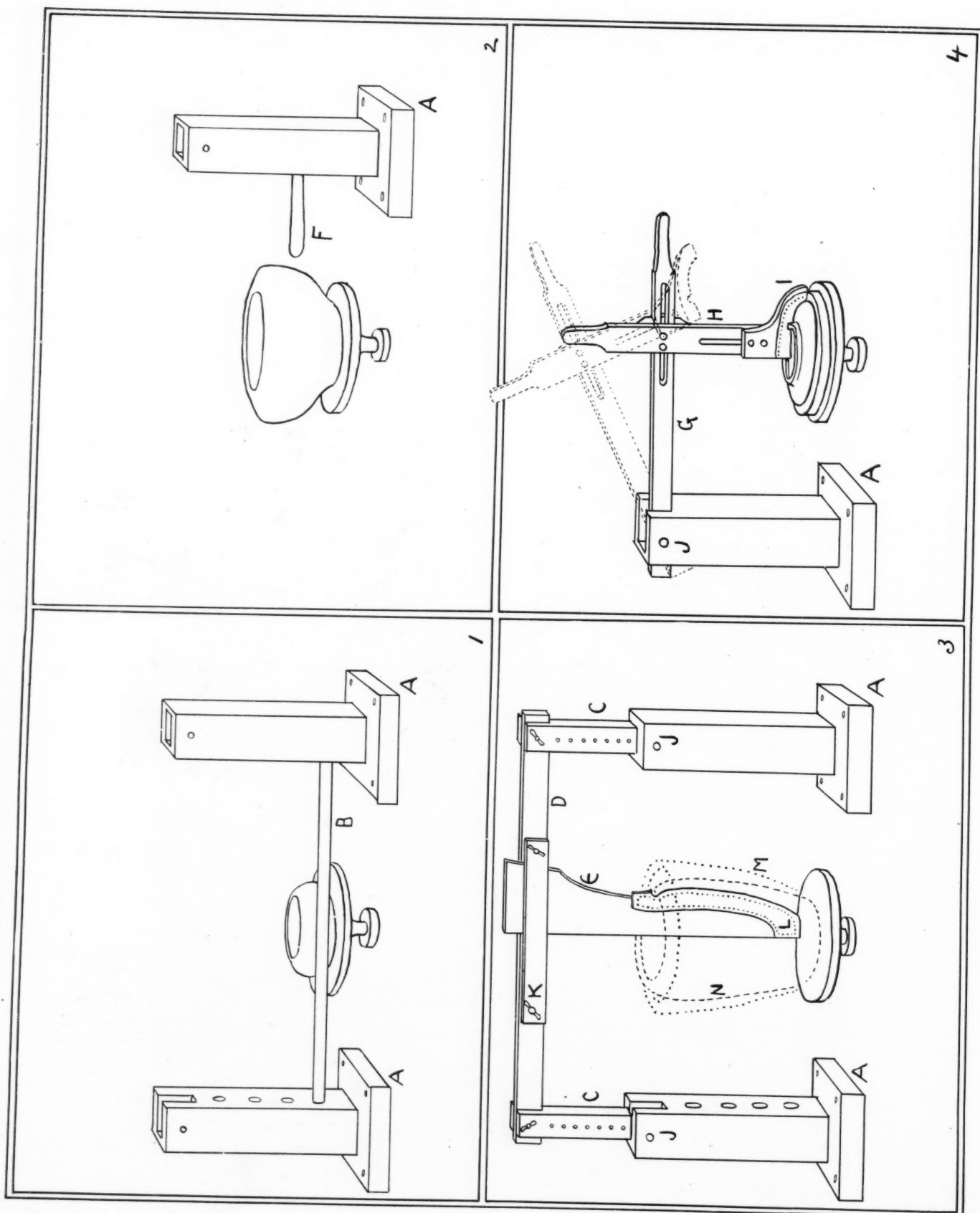
TIGER LILY—ELEANOR N. HARLOW





CREPE MYRTLE—E. N. HARLOW

(Treatment page 253)



POTTERY CLASS—Continued

Fred. H. Rhead

THROWING WHEEL

THE following frame work addition to the throwing wheel, (especially the kickwheel), will be found of great assistance to the studio potter.

The idea is an adaptation and elaboration of a contrivance used by M. Labarriere, for some time ceramic artisan for M. Doat. Not taking into consideration a slight difference in construction, the contrivance is practically that shown in Fig. 3.

Two hollow upright columns (A) are placed on either side of the wheel disk. Fitting exactly in each column is a solid post (C), just loose enough to enable it to be pushed in, and withdrawn with little effort.

Holes are drilled at opposite sides at the top of the column, and at regular distances up the posts which may now be held stationary at various heights by the insertion of a bolt. At the top of the posts is a cross bar (D), having in the center a strip of metal (K) held in position by means of thumbscrews. The crossbar fits into grooves at the top of each post, and is held by bolts or thumbscrews.

The profile (L) is made from sheet zinc. It is cut and filed to the exact outline of the inside of the shape, and then nailed to the profile board (E), leaving a margin of one-quarter inch or thereabouts where the profile comes in contact with the clay.

The metal (K) is used to securely hold the profile board when the cross bar is in position. The profile is not used until the form has been thrown to a cylindrical shape, or a shape nearly approaching the completed form (M). The crossbar (with the profile attached) is placed in position, and the throwing continued until the clay form has been brought to the profile (N). The cross bar is carefully removed, and the shape finished in the usual manner.

The potter of some experience will readily understand that this contrivance will not make throwing less difficult. It is merely a mechanical profile, and it enables the thrower to produce two or more pieces of a uniform size. It also gives to the inside of a shape a finish which it would probably otherwise lack.

English throwers invariably use profiles of slate, but without other mechanical contrivance. Fig 1 shows the arrangement which will be of most service to the beginner. It consists of the columns (A) with a pole (B) resting in sockets bored in the columns. This most simple rest will be found to be of the greatest service both for throwing and turning. Few wheels are designed or arranged with a consideration for the position of the operator, and this rest will adjust practically all physical differences, as it is a strong support for the arms and wrists, and it can be raised or lowered at will.

Fig. 2 shows the peg rest (F), used when the shape will not permit the use of the pole rest. Pegs of different lengths will be found necessary, and in this arrangement the column will be fastened to the throwing-table by means of screws.

Fig. 4 is a crude but very useful jolly for making shallow articles, plates and the like. The profile (I) is fastened by two bolts to the lever (H) which is in turn attached to the arm (G) in the same manner.

The mold is placed on the center of the wheel, a flat slab of clay is placed over the mold. The wheel is made to revolve and when the clay has been pressed down with a sponge or a rubber palette, the arm (G) is lowered, coming in contact with the revolving clay, and quickly forming the shape. The profile must be adjusted so it will come in contact with the clay when the arm (G) is almost (but not quite) at right angles with the

column (A). When the arm is exactly at right angles with the column, which is the limit to which it can be lowered, the plate or object to be made should be perfectly formed. No downward pressure is needed; it is enough that the arm be held firmly against the revolving clay. The construction of the whole contrivance is so simple that the student will experience little difficulty in getting it made at small cost.

The following measurements are suggested:

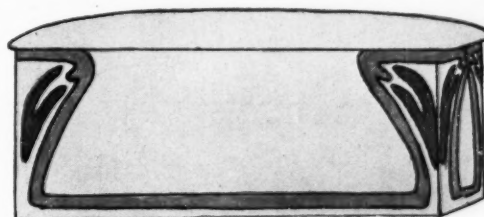
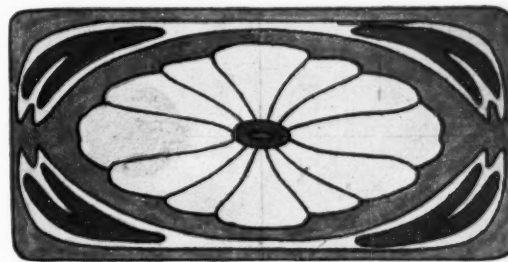
The holes for the pole rest (Fig. 1) and for the posts (Fig. 3) may be arranged at the will of the student.

Fig. 1—Columns A, height, including base, 14 inches; width, outside measurement, $3\frac{1}{2}$ inches; base, 8 inches square, 2 inches deep; pole B, 32 inches x $1\frac{1}{2}$ inches.

Fig. 2—Peg F, three sizes, 12 inches, 9 inches, and 6 inches long.

Fig. 3—Post C, 12 inches x $1\frac{3}{4}$ inches x $1\frac{3}{4}$ inches. Crossbar D, 32 inches x 3 inches x $\frac{3}{4}$ inch. Plate K (cold rolled steel) 12 inches x 3 inches x 1-16 inch. Profile board according to size and shape of object to be made.

Fig. 4—Arm G (from bolt J to end of handle) 24 inches x $\frac{3}{4}$ inch, or shorter, according to length of profile.



RECTANGULAR BOX—HALLIE DAY

Center flower form to be white and the rest to be done in three tones of Hancock's Carmine.

VIOLETS (Page 271)

V. Simkins

OUTLINE design in Grey for Flesh, then fire.

Second Fire—Paint in background back of design in Apple Green and a little Grey for Flesh; then wash in the lightest blossoms with Yellow and Yellow Brown, the darker flowers with Yellow Brown, a little Blood Red and Violet No. 2; the leaves are Shading Green and Violet.

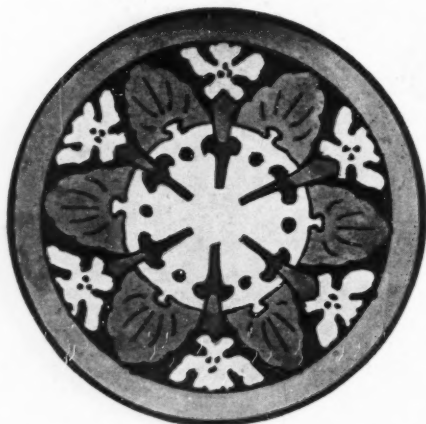
Third Fire—Accent the centers with Blood Red and Violet, retouch the leaves with same color used in second firing.

STUDIO NOTE

China painters and others attending the Buffalo Mineral Painters Exhibition on March 26th-28th will be welcome at the studio of Mrs. C. C. Filkins, 609 Main St.



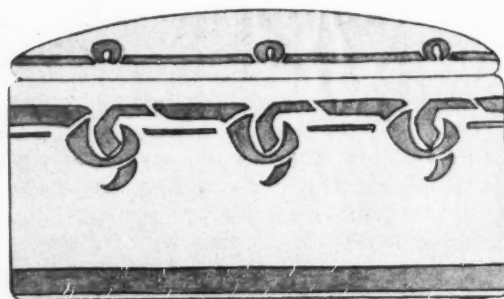
FULL SIZE SECTION OF PLACQUE—H. E. HODGDON



SMALL ROUND BOX

Chas. Babcock

DARKEST part Gold, flower Pale Violet deeper on lower part blending into dull green stem by adding a little Shading Green, leaves and outer rim Grey Green with narrow gold line on outer edge.



ROUND BOX

Clara L. Connor

FIRST Fire.—Outlines in German Black mixed with Yellow Lustre.
 Second Fire.—Paint in design Orange Lustre.
 Third Fire.—Cover entire box with Opal Lustre, padded.



DESIGN FOR PLACQUE—H. E. HODGDON

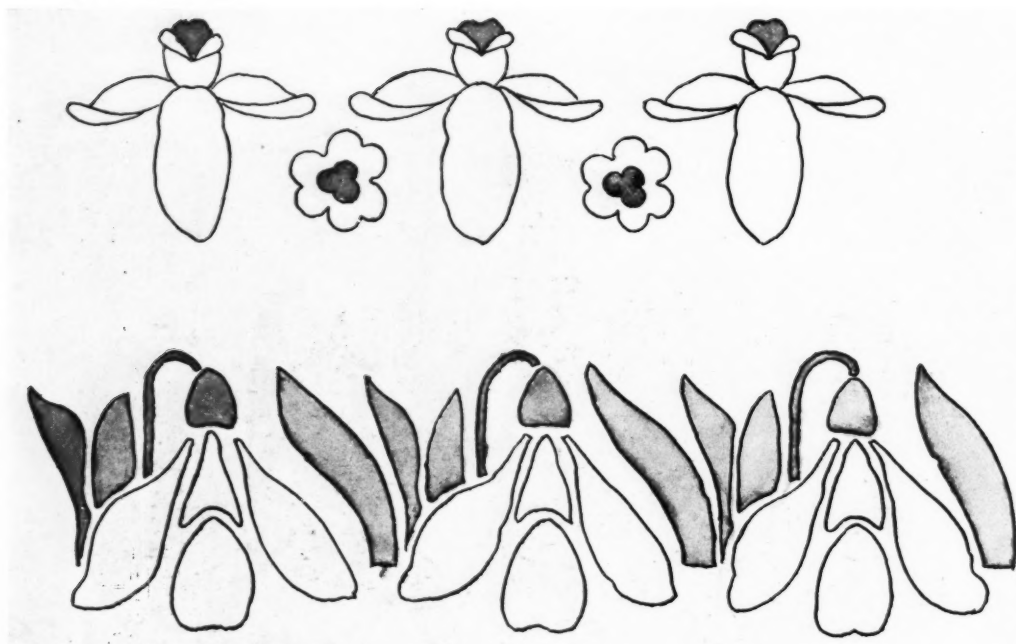
(Treatment by Jessie M. Bard)

TRACE in the design and outline with a fine line of India ink; the lines should be a soft grey, not black.

Oil all of the dark grey tones with Special oil. The oil should be painted in carefully without padding. Dust with one part Deep Blue Green, one Aztec Blue, three Banding Blue. Oil the small dark spaces and the two narrow bands at the edge of plaque and dust with two parts Yellow Green,

one Sea Green, three Ivory Glaze. Clean up all edges carefully with a pointed edge of brush handle or an orange wood stick.

Second Fire—Oil over the entire surface and pad until the oil is tacky, let it stand an hour or until partly dry then dust with one part Grey for Flesh, six parts Pearl Grey, one-half part Deep Blue Green.



SNOW DROP BORDERS

Ella C. MacKinnon

OUTLINE design in Gold. Flowers a thin wash of Yellow Lustre. Leaves Light Green Lustre. Paint in background with Pearl Grey and a little Yellow.

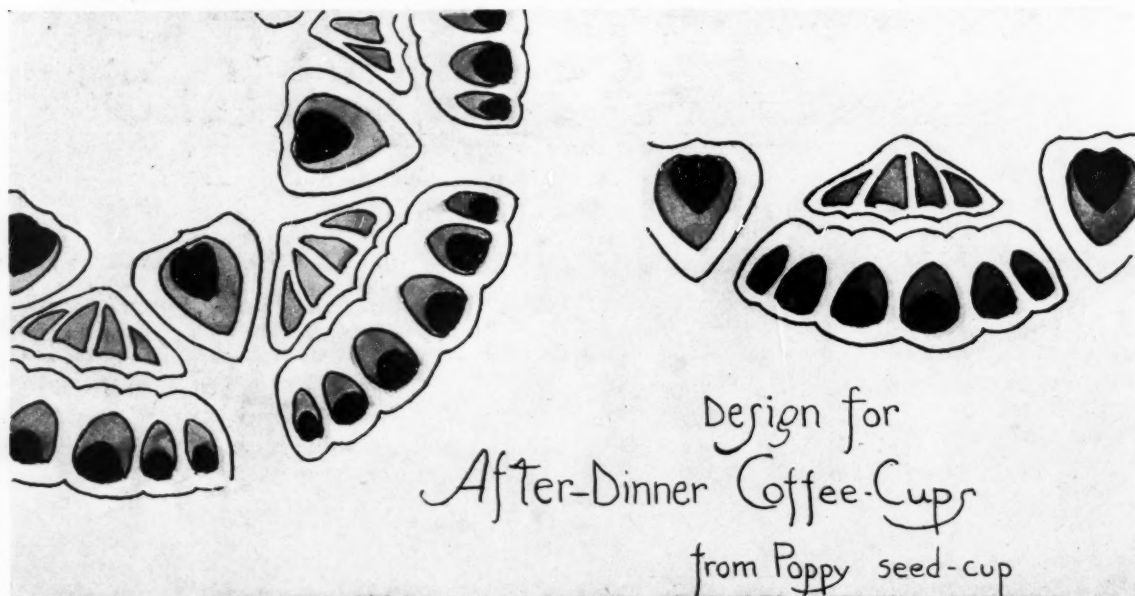


FOR CUP AND SAUCER

Ella C. MacKinnon

OUTLINE and the black spaces in Gold. The balance of the eye of peacock feather Banding Blue shaded with a little Black.

Second Fire—Background of the design Light Green Lustre.





CRACKER JAR, UNDERGLAZE DECORATION—PAUL PIERING Treatment by Jessie M. Bard

OUTLINE peacock with Gold and the rest of the design with Black. Lines on knob and the abstract spaces between feathers in lower border are Gold.

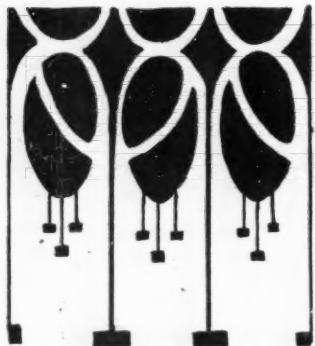
Second Fire—The feathers in border and also in peacocks are painted with Banding Blue and a little Copenhagen Blue. The eyes in feathers Apple Green and a little Yellow Green. Leaves, stems and bands, Moss Green and a little Brown

Green. Berries, wings and head ornament Yellow Brown lustre heavy. Third Fire—Spaces between wings down to large feathers and also the light space around eyes in feathers Light Green Lustre. Upper part of body Yellow Lustre very thin. Remaining white spaces in tail Dark Green Lustre. Background may be left white or an ivory tone with Yellow Brown and a little Brown Green.

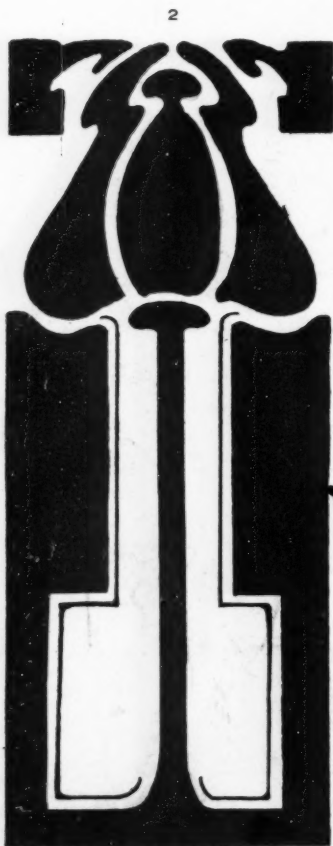
KERAMIC STUDIO

CONVENTIONAL DESIGNS

Ida Childs



3



2

NUMBER 1 could be used on a low bowl or on a tall piece by lengthening the lines. Paint flowers and the two stems leading from it with equal parts Albert Yellow and Yellow Brown. Paint all other parts of design with two parts Pearl Grey, two parts Moss Green and one-fourth part Shading Green.

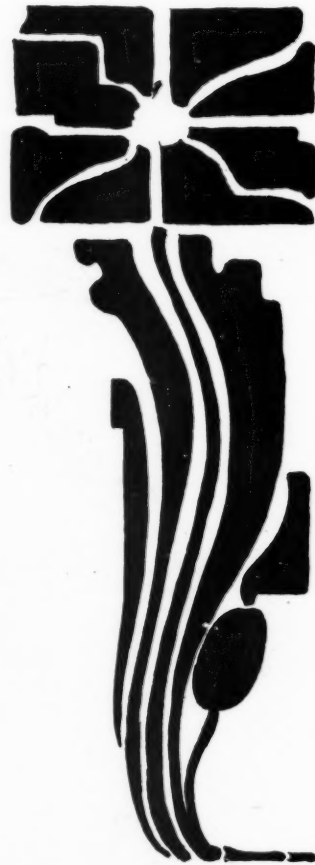
Second Fire—Oil over entire surface with Fry's Special Oil and pad until tacky. Let it stand until partly dry and dust with Pearl Grey and a little Apple Green.

Number 4 can be used for a vase and carried out in the same coloring.

Number 2 can be enlarged to fit a small sized jardiniere or a cider pitcher. Paint flower with a very thin wash of Copenhagen Blue and a very little Apple Green. The fine line Apple Green and a little Yellow Green. All other parts of design a very thin wash of Shading Green.

Second Fire—Oil over entire surface with Fry's Special Oil and dust with Pearl Grey and a little Deep Blue Green. Nos. 5 and 6 can be used for borders on bowls and treated in the same way.

Numbers 3, 7 and 8 can be used on small pieces such as marmalade jars, small creamers, cups, etc. Outline the flower forms in Gold. Paint leaves with two parts Pearl Grey, one-half part Sea Green, one-half part Apple Green. Stamen of flowers in Gold, the fine stem lines a thin wash of Banding Blue and a very little Violet. Paint flowers with Albert Yellow and a touch of Brown Green. Background Pearl Grey and a little Deep Blue Green.



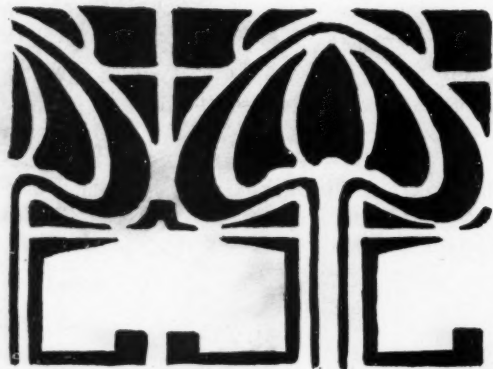
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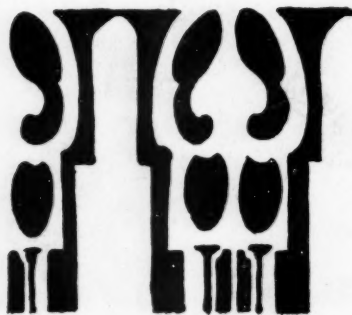
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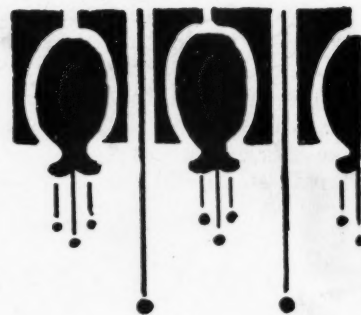
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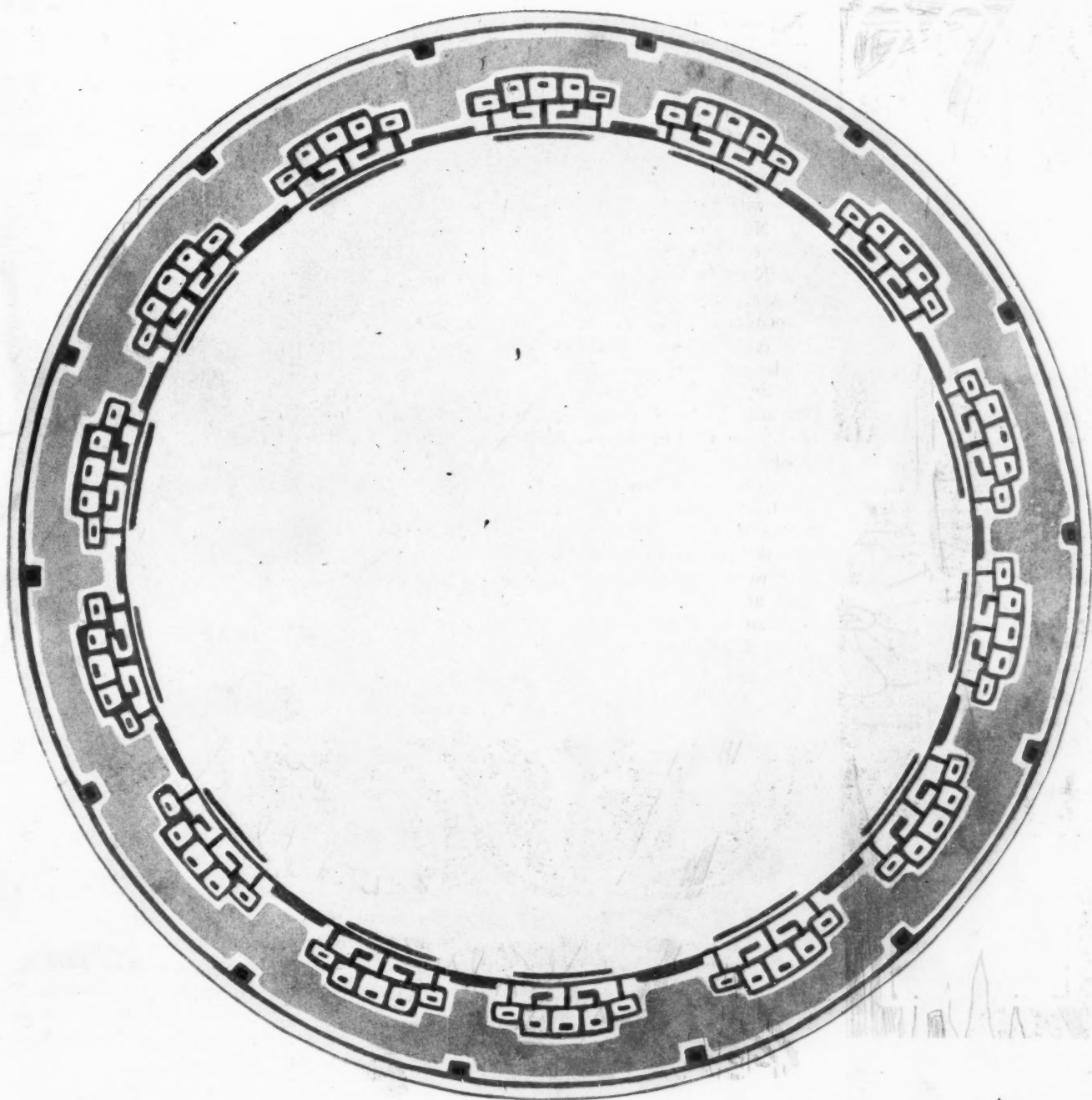
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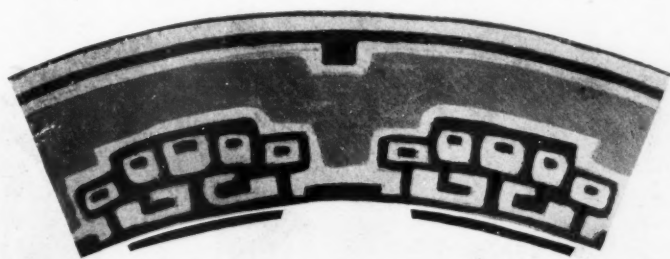


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DESIGN FOR PLATE—PAULA FENSKA

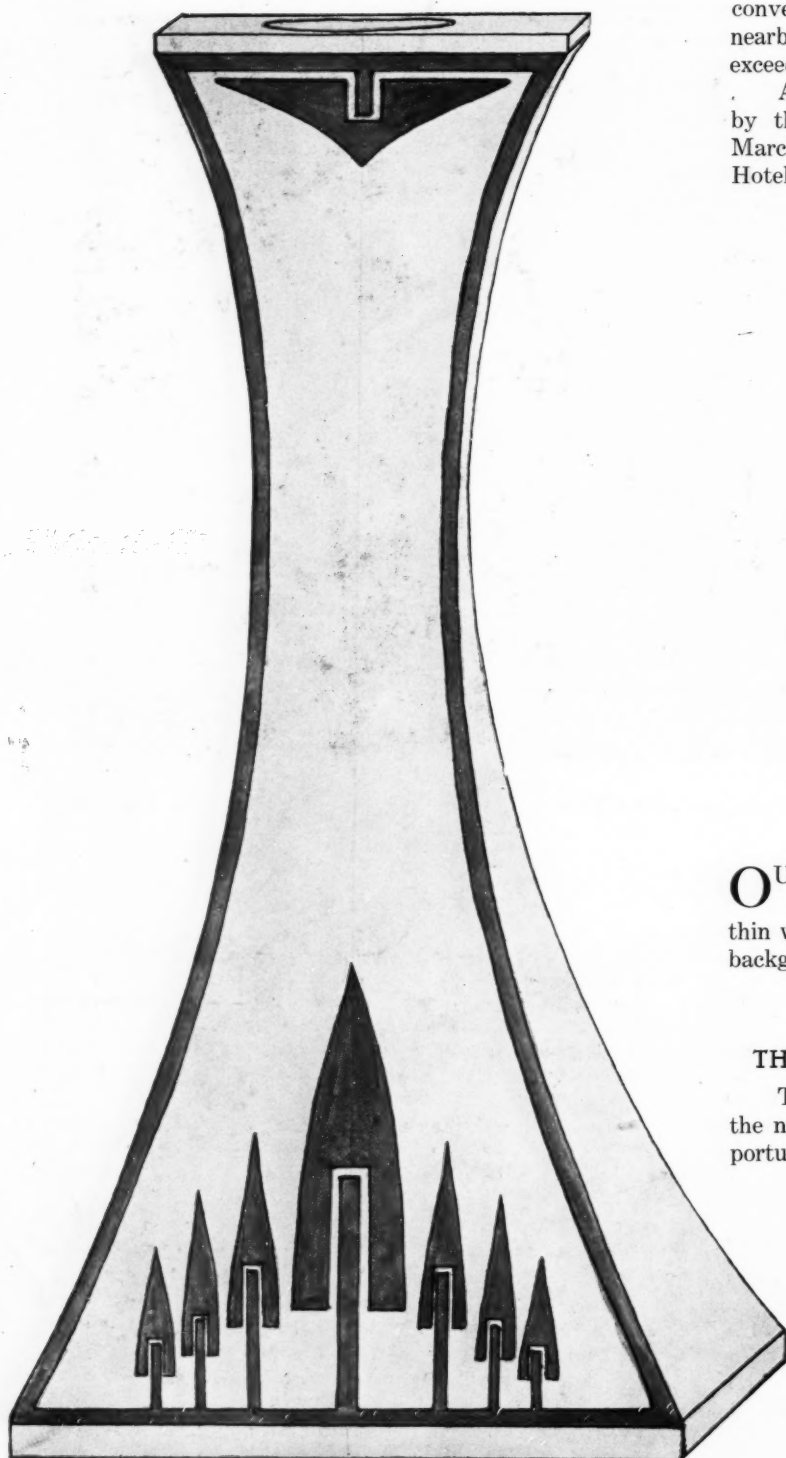
(Treatment by Jessie M. Bard)



FULL SIZE SECTION

TRACE in design. Oil the dark background space in border with Fry's Special oil and dust with one part Apple Green, one part Grey for Flesh and six parts Pearl Grey. Clean the edges and the balance of the plate then go over all dark parts of the design with Green Gold. Paint the dot in the berry form with Yellow Brown.

Second Fire—Put a thin wash of Yellow lustre over the square berry form and go over the gold.



CANDLESTICK

Hallie Day

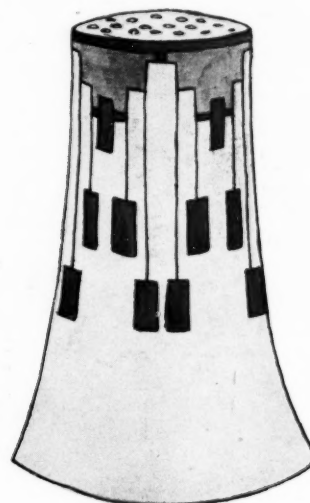
Very pretty done in two tones of Albert Yellow and outlined in Gold and a very light blue green ground.

BUFFALO EXHIBITION

The exhibition of the Buffalo Society of Mineral Painters promises to be one of the most interesting of any held by this flourishing and enthusiastic Club. It will not only excel in quantity, but the quality of the work is largely in advance of that at the last exhibition. Several earnest workers in the

conventional line of work have recently joined the Club from nearby cities, and the older members are all on their mettle to exceed their previous efforts.

A cordial invitation to attend the exhibition is extended by the Society to all interested in Ceramic Art. Dates, March 26th, 27th, 28th. Time, 10 a. m. to 10 p. m. Place, Hotel Iroquois, Buffalo, N. Y.



SALT SHAKER

Hallie Day

OUTLINE design in Black. Bands and the oblong figures in Gold. The dark background at the top paint in a thin wash of Yellow Brown and a little Brown Green. Lower background a thin wash of Yellow Lustre.

THE KERAMIC SOCIETY OF GREATER NEW YORK

The ceramic workers of Greater New York have felt the need of an organization which will give the members opportunity for personal study and will keep pace with the steadily advancing standards in this field.

In keeping with this spirit, a meeting of prominent keramists of New York and vicinity was held on February 1, 1912. A new organization was effected which promises to give a needed impetus to the development of this important field of art.

A special feature will be the encouragement of individual expression which in so many organizations of the present day is limited to fixed standards.

Mr. Frank Alvah Parsons, Director of the New York School of Fine and Applied Arts, was elected President.

The other officers are: First Vice-President, Miss Anna E. Fitch; Second Vice-President, Mrs. L. Vance-Phillips; Recording Secretary, Mrs. W. A. Coster; Corresponding Secretary, Mrs. M. A. Neal; Treasurer, Mrs. E. E. Smith; Chairman Com. on Admissions, Mrs. George Chichester; Chairman Educational Com., Mrs. Dorothea Warren O'Hara; Chairman Exhibition Com., Miss Jessie Ivory; Chairman Finance Com., Mrs. E. E. Price; Chairman Good Fellowship Com., Mrs. Geo. C. Drasgert; Chairman Printing and Publicity Com., Mrs. Walter H. Ross; Chairman Extension Com., Mrs. Andersen.

The Society will be materially strengthened by a large associate membership.



VIOLETS—V. SIMKINS

(Treatment page 263)

ANSWERS TO CORRESPONDENTS

H. O.—The leaf silver is used for picture frames and work of that kind; coin silver should be used for china.

Mrs. C. H. S.—Dusting with three parts of one color and one part of another means to lay out three piles of the one color all of equal size, then put out one pile, the size of any one of the three piles, for the remaining color. Then it should all be rubbed together well with a palette knife in the dry form. Getting the color on smooth will depend on the way it is dusted on. For a large surface the color should be dusted on with a piece of absorbent cotton or surgeon's wool. The color should be dropped on the oiled surface without allowing the cotton to touch it so it will not stick to the oil and then it can be rubbed lightly over the color. You should keep adding color as long as it will take any.

Mrs. G. W. Y.—The color to be used with a rubber stamp is first ground very thoroughly after it is mixed with the painting medium, then spread a little of it on a flat surface and lay a piece of a loose weave of linen over it. The linen should be just open enough to allow the color to work through and then the pad is pressed against this surface.

Mrs. E. R.—If you dry dust any of the blacks that come in powder form and fire it very hot you will have a beautiful glaze.

Mrs. C. D.—It will be all right for you to ground lay the color on if you do not get it on too heavy.

A. J. M.—We are not able to answer your question in regard to Bishoff's Green without knowing how you used the color and what your trouble was. It is used like any other painting color; if your trouble was in not being able to get the color you wanted it probably needed some other color mixed with it. Use less oil in order to keep the reds from chipping off. Paint with a little turpentine in the brush as well as a little oil.

Mrs. A. E. J.—The best enamel to use for high lights is Hancock's hard white enamel in powder form. Add just enough fat oil of turpentine to moisten it, not enough to hold it together, and thin with turpentine or lavender oil to the consistency required.

E. E. H.—Ask for the gold and colors used for decorating glass. You will find it at any of the large dealers such as Favor, Ruhl & Co., of New York, Sartorius Co., Drakenfeld, L. Reusche & Co.

Mrs. C. B.—The dusting in small sections where two colors nearly join should be done with a new brush. Be careful not to rub over the first color dusted on any more than possible. The small amount that will get on it will not affect it; that is the reason the dark color is always dusted on first. The oil should be painted on evenly without padding. You could not pad the oil after one color is dusted on. It is not necessary to sift the color; rubbing with the palette knife will be sufficient.

Subscriber, Oakland, Cal.—Would recommend your writing to L. Reusche & Co., 42 Barclay St., B. F. Drakenfeld & Co., 27 Park Place, A. Sartorius & Co., 45 Murray St., and Favor, Ruhl & Co., 54 Park Place, all of New York City.

A Subscriber—It would be all right to mention the three styles of decoration. By Colonial is meant the style that was used in colonial days, which is very dainty in color and arranged principally in garlands.

L. V. D.—The zinc can be bought at a drug store. It is used in the powder form in which you buy it. After the kiln has been burning a while throw about a tablespoonful into the oil pan.

C. A. S.—Your trouble is in the make of gold, others have had the same difficulty. Try going over it with unfluxed gold.

Mrs. W. R. C.—Liquid Bright Silver should be applied in two or three thin washes and should have a hot fire. It would be best for you to make several tests and place them in different places in your kiln to find out which is the proper heat for it. I would go over the places that did not fire properly with another thin wash of it. White Gold is the same as burnish silver and does not tarnish as easily. We do not know of a book on water-colors for beginners. We publish a Class Room Book for the china decorator which may be ordered directly from our publishing house.

M. C. C.—If you mean that you wish to apply the gold over the color, use unfluxed gold. If the color is very dark it would not be advisable to use gold over it as it does not come out successfully. Your bowl probably needs more life to it which can be obtained by brightening up some of the colors. Touch up the center of the rose with a little Yellow Brown and Yellow Red.

E. D.—Any of the French china is good for decorating, it is just a matter of taste as to what style you like best, but it should be perfectly plain for banding. It all fires well.

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